

Conference Paper

G. S. Rayshev: Communication Functions of the Modern Artist

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Abstract

The article considers a number of works by Gennady Stepanovich Rayshev as historical and ethnographic sources. The subject of the research is the components of his ethnic consciousness. The goal is to analyze the creative work of the Khanty artist as an original historical and ethnographic source reflecting the ethnic identity, the mentality of the indigenous people of the North and the features of the modern epoch. The research materials are based on the visual, historical and cultural analysis of graphic and pictorial canvases and principal statements of G. S. Rayshev on the problems of artistic creation. The analysis of Rayshev's creativity shows how the intelligentsia of national minorities retransmits and transforms old and new myths. With the disappearance of traditional culture, the myth has not disappeared. Its forms changed, carriers changed radically, but deep structures were preserved. The myth still exists, although it has changed appearance. When different cultures "meet", this allows creative personalities to act as mediators between the former mythical array and modernity. Without losing previous ties with their native culture, they are engaged in verbal or pictorial design of the worldview, feelings and thoughts of their ethnic group, and reflect their history and cultural realities. The horizons of artists are much wider compared to ordinary people. They retain ethnic stereotypes, knowledge about life and elements of everyday life that determine the specifics of people's life longer. Their works have not only artistic value, but also the properties of a historical and ethnographic source.

Keywords: graphics, painting, source, G. S. Rayshev, traditional culture, artist, ethnos

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Received: 13 January 2020

Accepted: 22 January 2020

Published: 30 January 2020

Publishing services provided by
Knowledge E

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Selection and Peer-review under the responsibility of the 4th CTPE 2019 Conference Committee.

1. Introduction

Accelerated modernization, which has become global since the end of the XVIII century, has led to the loss of communication between the rational strata and the vast majority of the population. Paradoxically, widespread literacy and post-literacy did not solve this problem. External education weakly motivates the actions of the vast majority of people. According to the French postmodernism, "rational communication and the masses are incompatible. Masses are presented with meaning, and they crave performances. No efforts were made to convince them of the need for a serious approach to the content,

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or at least to the course of the message. Messages are handed over to the masses, and they are only interested in symbolism" [1]. Such a negative attitude was born not from scratch, but has objective grounds.

It seems that the solution to communication problems can be carried out if we move on to the decoding of sign systems. However, it turns out that the symbolic language, especially the language of images, in comparison with the text, is not amenable to unambiguous interpretations. This requires the involvement of a historical and cultural context. This publication analyzes the work of the Khanty artist G. S. Rayshev. This is interesting because it is associated with diffusion processes among the indigenous peoples of the North. Rayshev creates a bizarre interweaving of neo-archaic and modern realities. For contemporary artists, time awareness is not the same. It seems that the main points of contact are well known. These are visual images. But their meanings dominate the images. The problem is not so much in the interpretation of these images, but in the decoding of the elements of ethnic consciousness that Rayshev makes.

His paintings and prosaic sketches "break out" of narrowly professional discourse. Therefore, it is permissible to consider the works of the Khanty artist not only from the point of view of art criticism, but also as an object of study of a number of related humanitarian disciplines. The subject of research here is visual cultural communication, which is based on the interpretation of the past of the Ob-Ugric peoples and the ancient Russian population of Siberia.

The purpose of this study is to analyze the works of G. S. Rayshev as historical and ethnographic sources through which communicative communications are realized. The artist combines the past and the present, the world of "hidden" ethnic culture and the world of modern large Russia, the world of the intellectual elite and mass consciousness. Achieving this goal is possible when solving a number of problems. On what basis does the artist evoke interest in his work and how does he construct his visual universe, the virtues of which amaze its connoisseurs? What is his vision of social change? What are the reasons for the emergence of neo-archaic and what are the communicative functions of this artistic direction? It is known that the peoples of the North experience powerful influences from outside. It is important to understand the effects of them and their perception by cultural recipients.

How is a changing world seen through the eyes of a person close to the patriarchal milieu? What meanings are hidden in the mass consciousness? How do cultural communication processes take place? The demand for research in this area has already been recognized by researchers. Indeed, the awareness of the historical and sociocultural evolution that national culture undergoes in a changing world is as relevant as possible.

2. Methods and Equipment

2.1. Methods

The theoretical justification for solving visual problems is considered by many famous researchers, such as W. J. T. Mitchell and D. MacDougall. In addition, images are studied in propaganda, branding, up to the training of security forces [2], [3], [4], [5], [6], [7]. The functions of visual communications are analyzed [8] and the phenomena of images are included in the historical and ethnographic studies [9], [10], [11]. The work of G. S. Raishev also attracts the attention of researchers. Art historians hold scientific and practical conferences dedicated to the artist [12; 13; 14; 15; 16], and there are publications about the specificity of his images [17], [18], [19], [20]. But there are no studies related to the work of G. S. Raishev in the field of socio-psychological and communicative topics, with the exception of the article by the author of this study [21].

2.2. Equipment

As research materials, graphic and pictorial canvases of the artist and his fundamental statements on the problems of creativity and the creation of works of art were used. The position of G. S. Rayshev is published in interviews and articles, which, along with his paintings, can be classified as historical and ethnographic sources [22], [23]. His work appears as a method of acculturation and interethnic communication.

The study examined both the historical context, natural and geographical conditions, and the mythological and realistic worlds in which G. S. Rayshev acts as a creator, cultural hero, and mediator. Such versatility of the artist's creativity allows him to be involved in the life and myths of the Ob Ugrians, the Russian old-residents, illustrate the classics, realize cultural transit and perform a number of communicative functions.

3. Results and Discussions

What communicative functions are inherent in G. S. Rayshev? The artist knows and conveys in his work the features of culture and psychology of the Ob-Ugric peoples. He gravitates to an image of ethnic specificity; on his canvases many folklore motifs are imprinted. At the same time, a characteristic feature of Rayshev is the constant presence at the junction of several cultures. He is the son of a Khanty hunter and a Russian chaldon woman. A peasant and, at the same time, a city dweller. He is a professional artist and

avant-garde artist, close in his style to informals and primitive artists. On the one hand, he is a recognized master: the Soviet government encouraged the artistic creation of indigenous peoples. On the other hand, in the conditions of the persecution of religion, the artist was among those cultural figures (writers, poets, artists) who replaced the shamans and guardians of the holy places.

G. S. Rayshev, like other representatives of the national intelligentsia, was forced to become an intermediary between the world of official culture and the world of traditional, almost underground culture; secular world and sacred world, closed to outsiders. He absorbed traditional paganism from his relatives and hidden Soviet neopaganism from a professional environment. In the worldview of the Ob-Ugric peoples, legends of heroes are significant. The bygone Soviet era generated heroic images of the fighters and builders of the new world. Both mythologemes, although in different ways, directed at action, at spiritual actions.

At one time, G. S. Rayshev was in full compliance with the Soviet canons. He worked in linocut technique and paid tribute to the fashionable "austere style" [18, 45]. Then, the images of romantic, hearty heroes engaged in heavy physical labor became irrelevant. The artist felt this one of the first. Rayshev began the transition from stories about industrial civilization to the display of rudimentary paganism. The pursuit of the past is a typical phenomenon in the era of upheaval. Artists who are sensitive to the challenges of the times are essentially visionaries. Rayshev lacks the individualism and egocentrism of the elite. On the contrary, he seeks typification and sociality. But sociality in the works of the master is presented in a special way: it is close to everyday life. The artist is interested in the local village, his own small homeland.

His characters are devoid of individual traits and specific ethnographic details. His characters are, as it were, impersonal and initially their images are perceived as some sketches without details. This, however, does not at all mean a lack of interest in them from the artist. In his paintings, people are what they are, without embellishment. The artist does not expose social ulcers, varnishing or caricature characters. He takes them with respect, because in traditional culture, the rejection of the demonstrative isolation in society and from society is a sign of norm.

Being with everyone, sharing a common destiny for members of a numerically limited team is an undoubted positive advantage. And today, even in the countryside, in order to stand out, it is necessary to possess not so much positive, but, in the opinion of others, negative properties. It is simply not customary to isolate oneself and prove anything here. Life outside the city is usually closed to outsiders, and everything is known about neighbors. In the paintings of Rayshev, we see representatives of a typical

village world, still little affected by industrial civilization, a community close to nature, where individualism, the author's principle, narrow specialization and demonstrative separation of people from each other are not developed.

This world is largely patriarchal, autonomous and isolated from the life of Greater Russia. Current policies, slogans, and appeals in relation to such a world are excessive informational noise, harmful chatter that exists and needs to be endured, realizing that it is not capable of introducing anything positive into village realities. The artist's fundamental rejection of details, realism and photographic accuracy allowed him to identify typical images that go into oblivion, which would otherwise be hidden due to an excessive number of particulars.

Ignoring external spectacular situational moments is a characteristic feature of Rayshev's work. I involuntarily recall the legal formula with which the tsarist authorities turned to the natives of Siberia in the XVII century: that they live "in peace and silence without any doubt." Extraordinary circumstances are needed for the world to lose internal harmony and move. It is no accident that the tragic impression in the paintings of Rayshev escorts the villagers called up for war. The deliberate lack of manifestation of any emotions (the artist succinctly depicts the "erased" faces of the mobilized on a river ship) only strengthens the sense of doom and scale of the domestic catastrophe.

The absence of external events and immersion in everyday existence do not mean the absence of spirituality, development, and the presence of distinctive features. This world is equal to cosmos and lives by it. One of the art historians on the imaginative series of characters in the series "The Salym Peasants" writes: "the figures of fishermen, woven from water, waves, lights, are also easily connected to a large body of water, as they absorb it, as if concentrated, portrayed in large, portrait - from here originates the monumentality of Rayshev's images" [24, 24].

Indeed, the artist quite consciously relies on philosophical reflection, which is dominated by the irrational perception of reality in the form of vague associative images. For his "painting, a planar image is more characteristic than a three-dimensional one. Volume does not accept color, while the task of painting is to recreate color in an image" [19, 100--101]. So, the artist created a world without edges and borders, where there is no clear, geometrically correct definiteness of lines, a world where water flows into the air and the air creates the optical effects of the presence of the main Rayshev's heroes in the sky.

Where do they come from, the strange visual properties of these Rayshev's paintings: the absence of caesuras, quantitative leaps, volumetric relativism, the phantom of lines that you cannot catch: disappear? To understand its logic, it is necessary to mentally go

beyond the boundaries of the inhabited world, which, over time, Rayshev accomplished in his work. What could he see and capture in the taiga open spaces of his native Siberia? Endless and monotonous forest and forest-tundra plains, swamps and rivers, whose borders and channels vary from year to year, beasts and birds in their short animal age. Everything here is fragile and almost all parts of this world are waiting for their final mortal hour.

It is trivial, but nowhere to get away from the fact that natural and geographical conditions are directly displayed on human existence. In ancient times, in the North of Western Siberia there were no and could not be monumental religious buildings. Nature did not take care of the availability of large stone monoliths available, suitable for their processing. Here was the kingdom of a tree that is rotten. The boundaries of man-made stone are defined and reliable. You can't say this about a tree. Therefore, the sacred world of the natives of the taiga zone is only slightly filled with material contents. Even wooden sculptures of patron spirits and holy barns of Ob Ugrians have to be constantly updated.

Another feature of the traditional culture of the Ob-Ugric peoples was also associated with natural and geographical conditions. For a long time, the harsh climate was complemented by the low population density and the dominance of an appropriating economy. They did not allow the transition from potestative structures to full-fledged statehood before joining Russia. Among the Ob Ugrians, contacts with the state were not among the priorities, and this did not stimulate the development of writing. For a taiga person, personal skills, the ability to survive, and the ability to communicate, which took non-written forms, were much more important. These, in particular, included the performance of sacred bear songs, narrating about the acts of gods and heroes.

The man here was valuable in that he was obliged to reproduce and transmit the life experience of his small nation in a poetic form. And today in the native environment, that feeling dominates, and its name is personal responsibility. It is equally important to preserve sacred places for worshiping, bear chanting, making ornaments and creating paintings. These activities are by no means a whim of intellectuals. Otherwise, spirits can leave people. Deficiency of certainty, materiality and comfort is compensated by the wealth of symbolism: patterns, ornament, fullness of mythology. Man thinks of something that is absent in long-living things.

According to the famous ethnographer and a specialist in Khanty ornaments, "A feature of the Khanty culture is that, despite the perception of the surrounding reality as a living entity, the phenomena of the world are depicted extremely conditionally and symbolically. As you know, the tendency towards conventionality and symbolism is also

characteristic of Rayshev. In my opinion, here the artist follows the same path, and is subject to the same laws of creation as the people"[19, 25]. The world surrounding a person needs to be studied, but it is not always possible to say about what we managed to learn and see. A lot is implied here. Ob Ugrians are characterized by taboo speech and a lack of verbal edification. These are replaced by attention to nature, the visibility of acts and artifacts.

If treated leather, birch bark, purchased fabrics, with their ornaments and patterns remain durable artistic materials, then the rest of the visual series has to be "reinvented" again. The influence of traditions is manifested here indirectly, mainly through borrowings from traditions. This creates the prerequisites for the mental construction of the world. In this world, through creative imagination, images of man and his surrounding nature are generated. The originality of the artist from the native environment is realized when referring to folklore subjects. Note that G. S. Rayshev does not draw nature as such, "one to one." On his canvases, he recreates not nature, but its autochthonous (ethnic) images. His paintings are not suitable as illustrative material for biology classes.

The difference is significant, or the artist is interested either in objective features or the subjective perception of the surrounding space. To survive in harsh conditions, hunting skills are not enough: a certain mental attitude is needed. A full-fledged existence requires the individual to become part of the world around him. For the world to truly become yours, you must learn to understand the environment, be able to listen and conduct a friendly dialogue. You have to become part of this world.

We need well-established emotional communicative connections, and they involve the recognition of equality, the disclosure of the visible properties and internal qualities of its participants. Only then is the next step taken: from external aesthetics to the recognition of animated parties. According to the philosopher A. V. Gulyga, "Aesthetic is always human..." "This is a way of affirming the anthropomorphic principle. Sensual contact with it is not necessary for an aesthetic attitude to the subject, but knowledge about the subject plays a huge role. This applies equally to the present, to the future, and to the past. The conclusion logically follows from this: historical reality can and should be included in the sphere of aesthetic development of the world" [26, 59].

The artist understands intuitively the conclusions reached logically, through inferences. Rayshev has no fundamental differences between the images of the villagers and the forest "shaitans". And those and others in their proportions and actions are not at all ideal. "Amazing idol-like characters stare into the eyes of the viewer at point blank range from the sheets of the 1972 linocut series. Are they humans? - the art historian asks a rhetorical question. "But these" Salym peasants, "who do not understand how

they fit in their tiny boats, have names and nicknames, middle names and last names: "Yegor Bolshoy (Big)", "Sergey Petrovich Kushlin", "Ilyushka" and others" [17, 22].

European rationality requires a clear division into the world of people and animals, into the sacred and profane. But the natives of Siberia have a different, syncretic thinking. It is no coincidence that in the character of many of the characters of Rayshev's paintings such a trait dominates, that can be defined as mischief - behavior that differs from the norm. Such deviations are evidence of existing humanized distinctive features. The mutual imperfection of the artist's characters brings the differences together, allowing them to coexist kindly in the space of imagination.

In myths, there are no impassable boundaries between man, spirit and the beast. And with all of them it's necessary not only to negotiate, but also to maintain vital ties. The mythical world is constantly reincarnating; it needs active personalities and demiurges. "The chosen heroes, longing for order, are convinced that the world around them is chaos, that their relationship with this world is in a state of confrontation, and that there is only one way to correct this chaos: to establish a connection with it. Confrontation essentially becomes the basis of creation, creation of mutual understanding, mutual virtue, creation of a "proper" being"-- the literary critic discusses the features of the work of national writers [27, 96]. Rayshev has the phenomenon of being chosen, mediating, and correcting a far from sinless world.

Being chosen is recognized not only by the artist, but also by those around him. In one of the congratulations, Rayshev is called a "cultural hero" [12, 20]. And, indeed, creating his picturesque world, he is closer to the characters of the mythical culture than to people from the professional bohemia. The latter are concerned about self-expression and the search for patrons. Rayshev, on the contrary, refuses exhibition fuss and competition in the artistic environment. He is alien to the creation of "masterpieces" demanded by the professional community and critics [23]. He declares the opposition of genuine creativity to art [22, 45]. Characteristic is the painting *On the Seven Hills* (1989). The giant pointed-headed idols are endowed with portrait traits of cultural figures of the Yugra land, including the artist himself [12, 118].

Being a cultural hero, Rayshev performs from the standpoint of "naked" interest, irrational acts and, like his predecessors, foolish tricksters, promoting the processes of acculturation, opening up new worlds for the Ob Ugrians, Russian classics and the culture of greater Russia, and for most Russians -- the culture of their countrymen. To some extent, the sacred world glorified by him loses its mystery and becomes recognizable to the profane. This corresponds to the life scenario of any cultural hero.

After the exploits of the demiurges, ordinary mortal people, people with "puppet faces" come to the epic of Ob Ugrians.

In the artist's paintings, nostalgia for the myth that was present in the human mind is sensitive. On the one hand, the artist animates subjective and objective realities with his work. On the other hand, it fixes that alienation from the sacred natural world that is happening before our eyes. This alienation can occur in different ways. Bogatyr, menkvs, oil fields, pipelines can threaten the smooth flow of taiga life if an unnatural transformation of their original essence takes place (Iron Shaitan, 1974).

However, this is not the main theme in the artist's work. His works are peaceful. The absence of a severe tension or negative frontal confrontation is very characteristic for him. His paintings are outwardly conflict-free. So, usually people sum up or say goodbye to those who are especially expensive. This sentimental attitude of G. S. Rayshev resists vain journalistic verbosity. The specific content of his paintings almost defies verbal explanation. There are no insurmountable boundaries between the creation and subsequent existence of the paintings. The world of Rayshev is one: it consists of the organic superposition of both close and polar cultural components. The original transformation follows to restore the necessary harmony. This artistic credo became a peculiar way of creative ascent of the artist.

The artist's universe unfolds from the past as from the center: these are images, memories of a military childhood, portraits of villagers, animals not frightened by people. But the inversion of Rayshev is not fixated on the past, his stylization or illustration. The tasks of the artist, however, are different. Historical and mythological experience turns out to be a way for the dialogue with a viewer. Awareness of the past and reminiscence are needed for the present time. Rayshev does not avoid illustrating Russian classics or to portray his contemporaries. Their images are fully consistent with cosmic plots, not uncommon in his work.

For the humanities who are engaged in the analysis of the historical psyche of a particular local society and the images generated by it, it is important to understand that Rayshev paints spontaneously, on a hunch -- this does not require special evidence. But there is something more interesting in his creative work - certain social patterns are visible for chaotic images born of the artist's intuition. The evolution of Rayshev's work is far from accidental. The burly characters of the Soviet conquerors of Siberia are supplanted by the images of plain-skinned villagers. Then the figures of the villagers visually grow. Their simplification takes place right down to wooden clumsy rudeness. Acquiring sacred features, they merge with the giant holy Ob-Ugric spirits and rulers of the localities. In parallel with them, through the prism of humor and even the author's

irony, the generalized characters appear that are not connected with the world of traditional culture.

For example, these are the images of corpulent naked beauties. They are presented as sexually as possible, but without any fancy. Any erotica is actually absent. Their physicality is deliberately functional. The child-bearing specificity gives out the position of the artist. This is not a view of the city dweller on nature. In the same manner a woman probably was evaluated and presented by the hunters (let's remember *The Paleolithic Venus*), by representatives of the outgoing traditional culture or by the artist glorifying this world.

The female bodies depicted by Rayshev are usually self-sufficient. They exist on their own, without cultural fullness. It is no secret that the traditional Northern culture is characterized by closeness (bodily, sensual, innermost, and sacred). Rayshev's female images are appropriate for mosaics, theatrical scenery, and stencil positions set by an unknown director. It seems that the author implies the presence of an underlying urban bodily sinfulness, albeit not declared openly.

Being at the crossroads of cultures, Rayshev embodied in his work the dissimilarity of ethnic perception of widely known chrestomathy images of Russian literature. But his vision differs from the generally accepted, and obviously because of this he is interesting as the artist. What features are evident when considering Rayshev's illustrations? There is no desire for a realistic depiction of literary plots and characters.

It is no coincidence that the illustrations for *The Bronze Horseman* are overwhelming by specific unity. There are no separate elements: cast copper, icy water, filled the space piercing wind like cast metal. Life space is filled so densely that it's almost impossible to breathe. Life and death are merged together. Life is equal to its destruction. This is a kind of almost impersonal process close to a "life impulse" [28, 247-250]. Times and laws of literary myth prevail here. Something similar is present in the illustrations for *Eugene Onegin*. The duelists resemble two thawed patches. If a little more sunlight will appear, they will melt. After the duel, human silhouettes look like ghostly shadows. Their figures are completely unrealistic. They are faded copies of genuine meanings unknown to laymen. The duel is a special case of the changing world. That's why the murdered person is more realistic than his killer. He and the artist who portrayed him are close to mystery. The murdered person is close to mystery, because he left the world, and the artist is close, because he has the unique ability to transform the invisible into visual images. Rayshev has different senses relative to the usual European perception. The people drawn by him are planar, one-dimensional and without volumes. And on the contrary, the plain is voluminous, animated, and it breathes.

4. Conclusion

What conclusions can be drawn? Illustrating the works of Ob-Ugric folklore and Russian classics, Rayshev works on the cultural patterns of the environment in which his socialization took place. Without being cunningly wise, the artist figuratively conveys on the canvases the components of the ethnic consciousness of the Ob-Ugric and Russian old-timers. His works are evidence that in the course of historical development myths are reproduced in different ways (visual art, literature, holidays) and different social strata.

In modern times, epic storytellers were replaced by representatives of the national intelligentsia. All of them -- ethnographers, philologists, artists and others -- perform communicative functions, retransmitting and transforming the traditions. It turns out that the myth is more tenacious than previously thought. It did not disappear even with the extinction of traditional culture. Its shape has changed, its carriers have radically changed, but the deep structure as a whole has been preserved. Rayshev is the evidence that the creative representatives of national minorities today act as cultural heroes or intermediaries between their ethnic group and the external environment. Their controversial position allows them to be involved in several cultures at the same time. Without losing touch with modernity, they form the feelings and thoughts of the native ethnic group; they reflect the past and modern cultural realities. Their horizons are pushed and they retain the values and knowledge of those elements of everyday life, which determine the specifics of the life of the people.

The Khanty artist reproduces the most ancient images, transforming them from legends into visual series. He brings to us the traditional culture, the features of which are lost or absorbed in commercial use. Rayshev also illustrates classic and contemporary plots. His creative refraction creates a peculiar comparative effect of the joint presence of people of different epochs and cultures. Apparently, this is a fundamental position for the artist. Referring to the myth, Rayshev does not duplicate it. On the contrary, he creates it again and lives in the created world.

Detachment and contemplation in relation to modernity, as well as his interest to the problems of the universe are also characteristic for Rayshev. Thanks to this approach, current problems are subjectively reduced in size, turning into ethnographic particulars. When working with images of the past, the artist does not have their rational research, as some authors claim [13, 29]. He makes no didactic educational efforts. Replacing schemes with the symbolism does not mean their total rejection in the Siberian neo-archaism. A series of paintings by the artist belong to the panoramic topographic type. He perceives the painting as a place of his own movement [12, 23]. So, earlier the

text was "taken" in its entirety and the image in sequence. Now the tough confrontation between the ways of perception is no longer relevant, it is mitigated by new approaches. Creation of a painting is a journey: the artist moves through its space from the over-complicated modernity to archetypal components and, at the same time, he creates the world.

Analyzing primitiveness, a well-known anthropologist writes that Rayshev performs mystical participation or involvement [30, 56-86]. The common ground of the modern painter and the primitive man is the denial of logic, abstraction and schemes. "Nature is omnipotent, full, multifaceted. An artist is limited in visual means of expression. But there is one mean. This is a generalization: that is, to take from nature the most essential, significant and close to the essence, to the sign. But here we have another trouble -- schematism. And the artist's work is to avoid it," states Rayshev [Gennadij Rayshev, 2007, 3]. Essentially, this is the process of reduction. And it is fraught with the danger of reducing the diversity of the world to unambiguously understood signs. The artist feels it and tries intuitively to avoid this danger. His world is not just material, it is bodily, imperfect and far from symmetry.

The change of scale of the artist's canvases is also generated by his transformations: a man is the universe, the past is the present, and the archaic is classic. His way of communication with the viewer is through visual images. They are outwardly simple and seemingly quite available for mass consciousness. Their intentional simplicity helps correlate and unite the separate different-scale parts into organic integrity. The art critic W. J. T. Mitchell claims, that "Images are precise because they are "natural" and can only transmit limited and relatively secondary kind of information suitable for creatures in a "natural state" -- children, illiterates, savages, and animals." Breaking the ostentatious primitiveness of judgment, he further states, "All these examples of the natural inferiority of images can be turned into examples of their superiority. The naturalness of the image makes it a universal mean of communication, which offers direct, immediate and accurate representation of things than an indirect and unreliable message about things" [31, 99].

Rayshev is free from the mechanistic rationality in favor of intuitive imagination. And the reasons of such shift are not in the previous time. This is a negative reaction to the anti-humanism of the modern era, as well as the artistic search for own place in the time stream. Such an intention is justified -- nowadays the assimilation of information is largely based on ignoring "impassive" and correct texts. The transit from text to image or sound (Rayshev also depicts sounds on his paintings) is a characteristic feature of modernity.

Previously, the diversity of the world was fixed in the conception of N. Bohr: all cultures are complementary to each other. Today, reliability of this conception is embodied in moving from abstract information to emotional relationships. Different types of communications (from ethno-cultural to painting, from mass to elitist) contribute to the final overcoming of the old stereotypes. And word and brush artists do it best. Their works can be used to analyze the characteristics of mentality, public consciousness, religious and quasi-religious beliefs.

Acknowledgment

The authors would like to thank their colleagues O. Dinislamova and A. Galyamov for their contribution and support to the research.

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